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MOTETS  
A I. II. ET III. VOIX,  
AVEC LA BASSE-CONTINUE,

*Par Monsieur CAMBRA, Maître de Musique  
de l'Eglise de Paris.*

LIVRE PREMIER.

QUATRIEME EDITION.



A PARIS,

Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour  
la Musique, rue Saint Jean de Beauvais, au Mont-Parnasse.

M. DCC. X.

AVEC PRIVILEGE DU ROY.



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A M O N S I E U R  
D E  
L A G R A N G E - T R I A N O N ,  
A B B E ' D E S A I N T S E V E R ,  
C H A N O I N E D E L ' E G L I S E D E P A R I S ,  
C O N S E I L L E R A U P A R L E M E N T .



O N S I E U R ,

*En donnant pour la premiere fois mes Ouvrages au Public, mon principal devoir est de luy apprendre que vous êtes la personne du monde à qui j'ay le plus d'obligation. Au milieu de l'attention serieuse que vous donnez au service des Autels, & au ministere de la Justice, vous avez*



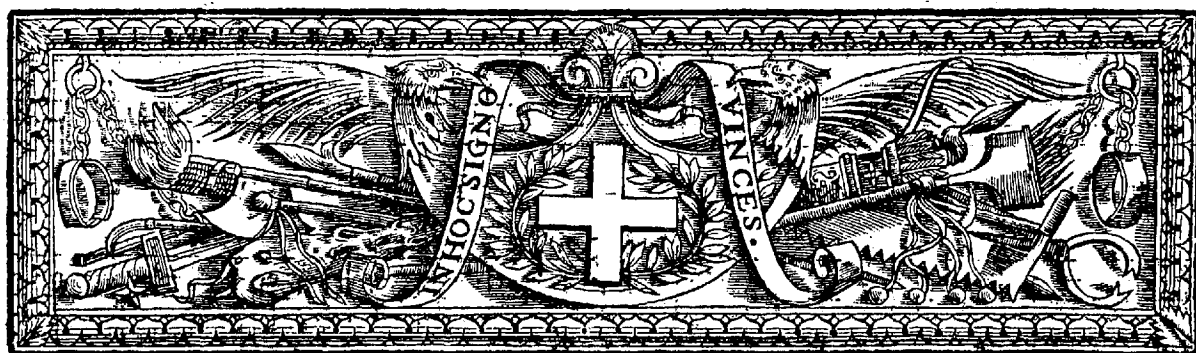
## E P I S T R E.

écouté mes Chants, & vous les avez favorisez d'une approbation & d'une protection si éclatante, qu'elle a entraîné celle de tout vostre auguste Chapitre. C'est par vous, MONSIEUR, qu'il m'a reçu, comme s'il m'avoit attendu, & c'est à vous encore à qui je dois les agrémens que je trouve chaque jour au service de cette majestueuse Eglise: Enfin c'est vous qui, en m'élevant, avez redoublé en moy l'ardeur & le genie que Dieu m'a donné pour les chants sacrez. Que ceux qui prendront goût à ces Motets sçachent donc, que c'est à vous qu'ils ont obligation de ce qu'ils y trouveront de meilleur; qu'ils entrent de part dans la reconnoissance que je vous dois; & qu'ils m'aydent à publier la sensibilité, & le respect avec lequel je suis,

MONSIEUR,

Vostre tres-humble, tres-obeïssant;  
& tres-obligé serviteur,  
C A M P R A.





# M O T E T S

## A I. II. ET III. VOIX.

### AVEC LA BASSE-CONTINUE.

*Par Monsieur CAMPRA.*



#### I. MOTET A VOIX SEULE,

*Du Pseaume CVII. 109.*



Gay.

Aratum.

Paratum cor

BASSUS-CONTINUUS.

meum, Paratum cor me- um, Deus, Para- tum cor meum: Paratum, Pa-

6. 76 76 343 6 76 34 6 6 76 6

ratum cor me- um: Cantabo, cantabo & psal- lam in

4 3 43 6

28 76



## I. MOTET A VOIX SEULE,

gloria mea, in glo- - - ria, gloria me- a.

Cantabo, cantabo & psal- - lam in glo- - ria,

gloria me- a. Exurge gloria mea, ex-

urge psalterium & cythara: Exurgam, exurgam dilu- culo, dilucu- lo.

Exurge gloria mea, ex-urge psalterium in cytha- ra: ex-urgam, ex-



urgam dilu- cu- lo, exurgam dilu- cu- lo. Confi-

tebor tibi in populis, Domine: Confi-tebor tibi in populis, Domine:

Confite- bor, Confite- bor, Confi- te- bor ti- bi, & pfallam

ti- bi, pfal- lam tibi in natio- nibus,

& pfallam tibi, pfal- lam tibi in natio- ni- bus,



## I. MOTET A VOIX SEULE,

psal- lam tibi in nati- o- nibus.

Quia magna est super cœlos, Quia magna est super cœlos,

miseri- cordia tua: Quia magna est super cœlos miseri- cordia

tua, miseri- cordia, miseri- cordia - tu- a: & usque ad nu-

bes veri- tas, veritas tu- a, Quia magna est super



caelos miseri- cordia, miseri- cordia tu- a: & usque ad

nu- - bes veri- tas, veritas tu- a. & usque ad nu-

- bes veritas tu- a, veri- tas, veritas tu- a, & usque ad

nu- - bes ad nu- - bes veri- tas, veritas tu-

a, veri- ras, veritas tu- a.





## II. MOTET A VOIX SEULE,

POUR LE S. SACREMENT.



*Lentement.*

*Sacrum.* O, O sacrum convivium

BASSUS-CONTINUUS.

in quo Christus sumi- tur: O, O sacrum convivi- um,

in quo, in quo Christus sumi- tur: reoli- tur memori- a passi-

o- nis e- jus, passi- onis e- jus. reoli- tur memori- a passi-



onis e- jus, passi- onis, passio- nis e- jus.

Gay.  
Mens impletur grati- a, & futura glo- ria, nobis pignus

da- tur. Mens impletur gratia, & futura glo-

- ria, nobis pignus da- tur. Mens impletur grati- a, & fu-

tura glo- ria, nobis pignus da- tur. & futura glo-



## II MOTET A VOIX SEULE,

ria, nobis pignus da- tur, nobis pignus da-

tur. Mens impletur grati- a, & futuræ glo- ria,

nobis pignus da- tur, no- bis, no- bis pignus da- tur.

Gay.

Allelu- ya, Alle- lu- ya,

Allelu- ya, Alle- luya, Allelu- ya, Alle- lu- ya.



Alle- luya, Alle- luya, Allelu- ya, Allelu- ya. Allelu-

The first system of musical notation for the first system of 'Alleluia'. It consists of a vocal line in G major (one sharp) and a basso continuo line. The vocal line begins with a treble clef and a key signature of one sharp (F#). The basso continuo line begins with a bass clef and a key signature of one sharp (F#). The lyrics are 'Alle- luya, Alle- luya, Allelu- ya, Allelu- ya. Allelu-'. The music features various rhythmic values, including eighth and sixteenth notes, and rests. There are some markings like '6' and 'x' above the notes in the basso line.

ya, Alle- luya, Allelu- ya, Alle- lu- ya.

The second system of musical notation for the first system of 'Alleluia'. It continues the vocal and basso lines from the first system. The lyrics are 'ya, Alle- luya, Allelu- ya, Alle- lu- ya.'. The music continues with similar rhythmic patterns and includes markings like '6' and '43' above the notes in the basso line.

Alle- luya, Alle- luya, Alle- luya, Alle- luya.

The third system of musical notation for the first system of 'Alleluia'. It continues the vocal and basso lines. The lyrics are 'Alle- luya, Alle- luya, Alle- luya, Alle- luya.'. The music continues with similar rhythmic patterns and includes markings like '43' and '6' above the notes in the basso line.

Allelu- ya, Alle- luya, Allelu- ya, Alle- luya.

The fourth system of musical notation for the first system of 'Alleluia'. It continues the vocal and basso lines. The lyrics are 'Allelu- ya, Alle- luya, Allelu- ya, Alle- luya.'. The music continues with similar rhythmic patterns and includes markings like '6' and '43' above the notes in the basso line.

Alle- lu- ya, Alle- lu- ya, Allelu- ya, Alle- luya. Allelu-

The fifth system of musical notation for the first system of 'Alleluia'. It continues the vocal and basso lines. The lyrics are 'Alle- lu- ya, Alle- lu- ya, Allelu- ya, Alle- luya. Allelu-'. The music continues with similar rhythmic patterns and includes markings like '6' and 'x' above the notes in the basso line.



## III. MOTET A VOIX SEULE,

ya, Alle- luya, Alle- lu- ya, Alle- luya, Allelu- ya, Alle- lu- ya,

Allelu- ya, Allelu- ya, Al- - - - - lelu- ya.



## III. MOTET A VOIX SEULE,

DU PSEAUME XLI. 42.



Uemadmodum. QUemadmo-

BASSUS-CONTINUUS.

dum desi- derat cervus ad fon- tes aqua- rum: i- ta



desiderat anima mea ad te, ad te, ad te Deus.

Quemadmodum desiderat cervus ad fontes aquarum:

ita desiderat anima mea ad te, ad te Deus, ita

desiderat anima mea ad te Deus, ita desiderat anima

mea ad te Deus, ad te, ad te, ad te Deus.



## III MOTET A VOIX SEULE,

Si- tivit a- nima me- a,

*Gravement.*

BASSUS-CONTINUUS.

Si- tivit a- nima me- a ad De- um

fon- tem vivum: ad De- um fon- tem,

ad De- um fon- tem vi-

vum: quando ve- niam & appare- bo an- te faci-



em, an- te faci- em De- i, quando veni- am & appa-

re- bo an- te faci- em, ante fa- ciem Dei,

ante fa- ciem De- i. an-

te faci- em De- i.

Fuerunt mi- hi lachrymæ me-æ panes die ac noc-



## III. MOTET A VOIX SEULE,

te, panes die, ac noc- te: dum dicitur mihi quotidi- e, Ubi

est Deus tu- us? Ubi est, Ubi est De- us tu-

us? Ubi est, Ubi est Deus tu- us? Ubi est Deus tuus?

Fuerunt mi- hi lacrymæ me- æ panes die ac noc-

te. Hæc recordatus sum, & effudi in me a- nimam meam:

Gay.



Gay.

quoniam transibo in locum tabernaculi admirabilis usque ad domum

Dei. In voce exultati- o- - nis & confessi-

o- nis: fo- - nus epu- lan- - tis. Qua- re tristis

es anima mea? Quare tristis es anima mea? & quare conturbas me? qua-

re conturbas me? Spe- ra in Deo, quoniam adhuc



[illegible]

Spe- ra in Deo, Spe- ra in De- o, quoniam adhuc

confite-bor illi: saluta-re vultus mei & Deus me-us.

Spe- ra in Deo, Spe- ra in De- o, quoniam adhuc

confe- bor illi: saluta- re vultus mei & Deus me- us.



Spe- ra in Deo, quoniam adhuc

confitebor illi: saluta- re vultus mei & Deus me- us. Spe- ra,

Spe- ra in De- o, quoniam adhuc confite- bor illi: saluta-

re vultus mei & Deus me- us. saluta- re vultus me- i

Handwritten musical score for the hymn "Deus meus". The score is written on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes: D4, E4, F#4, G4, A4, B4, C5, and a final whole note D4. The second staff begins with a bass clef and a key signature of one sharp (F#). The bass line consists of a series of eighth notes: G3, F#3, E3, D3, C3, B2, A2, and a final whole note G2. The lyrics "Deus meus" are written below the first staff, with "Deus" under the first four notes and "meus" under the last four notes. The text is written in a simple, handwritten style.





I V. M O T E T, A V O I X S E U L E.

POUR LA SAINTE VIERGE.

Alve, Salve Regina, Mater misericor- di-

BASSUS-CONTINUUS.

### BASSUS-CONTINUUS.

x, vita dulcedo, & spes nostra, Salve, & spes nostra, Sal- ve,

Sal ve; vita dul- cedo, vita dul- cedo, & spes no- stra, Sal- ve,

Sal- ve. Ad te clamamus, exules fi- lii E-



ve. Ad te, suspi-ra-mus gemen-tes & flentes, Ad te

suspi-ra-mus, gemen-tes & flen-tes, in hac lacrima-

rum val-le. in hac lacrima-rum val-le. in hac lacri-

ma-rum val-le.

Gay.

Eya ergo, Eya ergo advocata nostra, Eya ergo advocata nostra,



*Lentement.*

illos tuos misericordes oculos, ad nos, ad nos converte, ad nos con-

ver-te. Et Jesum benedictum fructum ventris tui, nobis post hoc e-

xilium osten-de, post hoc e-xi-lium osten-de, osten-de.

*Gly.*

O clemens! ô pia! ô! ô dulcis Virgo, Virgo Mari-a!

O clemens! ô pia! ô! ô dulcis Virgo Mari-a! O clemens! ô!



pia! ô clemens! ô pia, ô! ô dulcis Virgo, Virgo Mari- a!

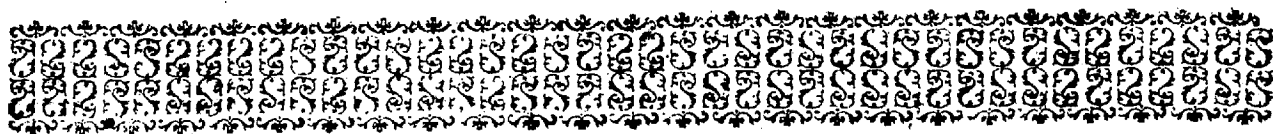
A musical score for a vocal or instrumental piece. The top staff is a single line with a treble clef and a key signature of one flat (B-flat). It contains several measures of music, including rests and notes. The bottom staff is a single line with a treble clef and a key signature of one flat. It contains more measures of music, including rests and notes. The lyrics "O clemens! ô pia! ô clemens! ô" are written below the bottom staff, aligned with the notes. There are various musical notations such as accidentals, ties, and dynamic markings throughout the score.

pia! ô! ô dulcis Virgo Mari- a! O clemens! ô pia!

O clemens! ô pia! ô! ô dulcis Virgo, Virgo Ma-ri-a! ô!

ô dulcis Virgo, Virgo Mari- a!





## I. MOTET A VOIX SEULE,

ET DEUX DESSUS DE VIOLONS.

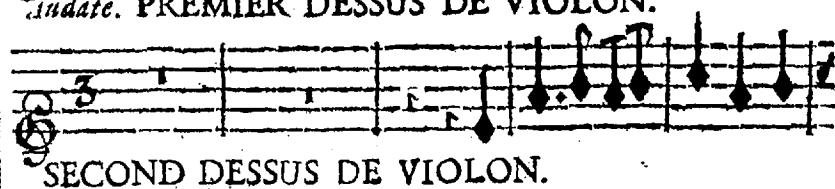
DU PSEAUME CL.



Gay.

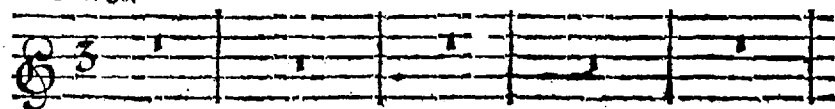


Andate. PREMIER DESSUS DE VIOLON.

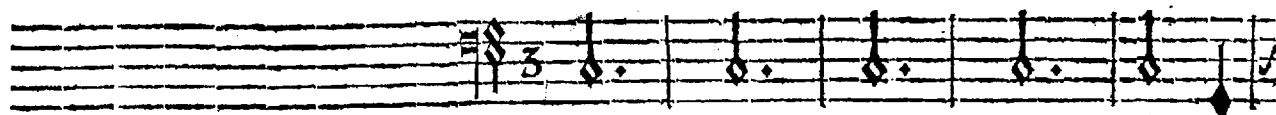


SECOND DESSUS DE VIOLON.

DESSUS.



Laudate.



BASSUS-CONTINUUS.



Lauda- te,

Lauda- te, lauda- te Dominum in sanctis

ejus, Lauda- te, laudate,



e- um in firmamen- to, virtu- tis e- - - -

6 6 6 6x 6 9 7 7 4 3

jus.

6x 4 6 9 7

Laudate eum, Lauda- te, Lauda- te eum in vir-

7 6 7 6 7-3 4 7

tu- tibus e- jus: laudate cum fecun- dum mul-titu- dinem magni-

tudinis e- jus.

Laudate cum in fono tu- - bz, in fo- no tubæ;



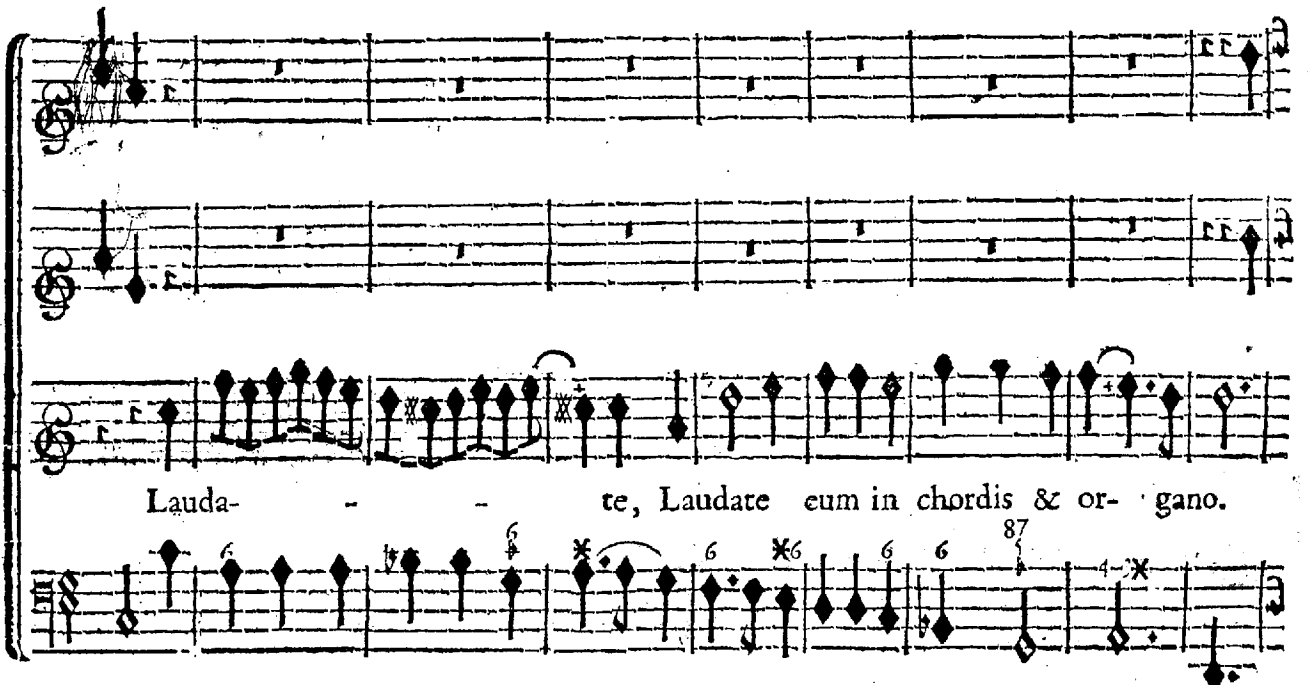
Laudate eum, Laudate, Laudate eum in sono

tu- bæ: Laudate eum in psalte- rio & citha-

ra, in psalte- rio & citha- ra.



Laudate eum, Laudate eum in tympano & choro:



Lauda- - - te, Laudate eum in chordis & or- gano.





Laudate eum in cymbalis benefo- nantibus: Lau-

da- te eum in cymbalis, in cymbalis jubi- la- ti- o- nis,

omnis spiritus, omnis spiritus lau- det Domi- num. omnis

spiritus omnis spiritus lau- det Dominum.

Figured bass notation: 6 5 4 3 7 \*

omnis spiritus omnis spiritus lau- det Dominum.

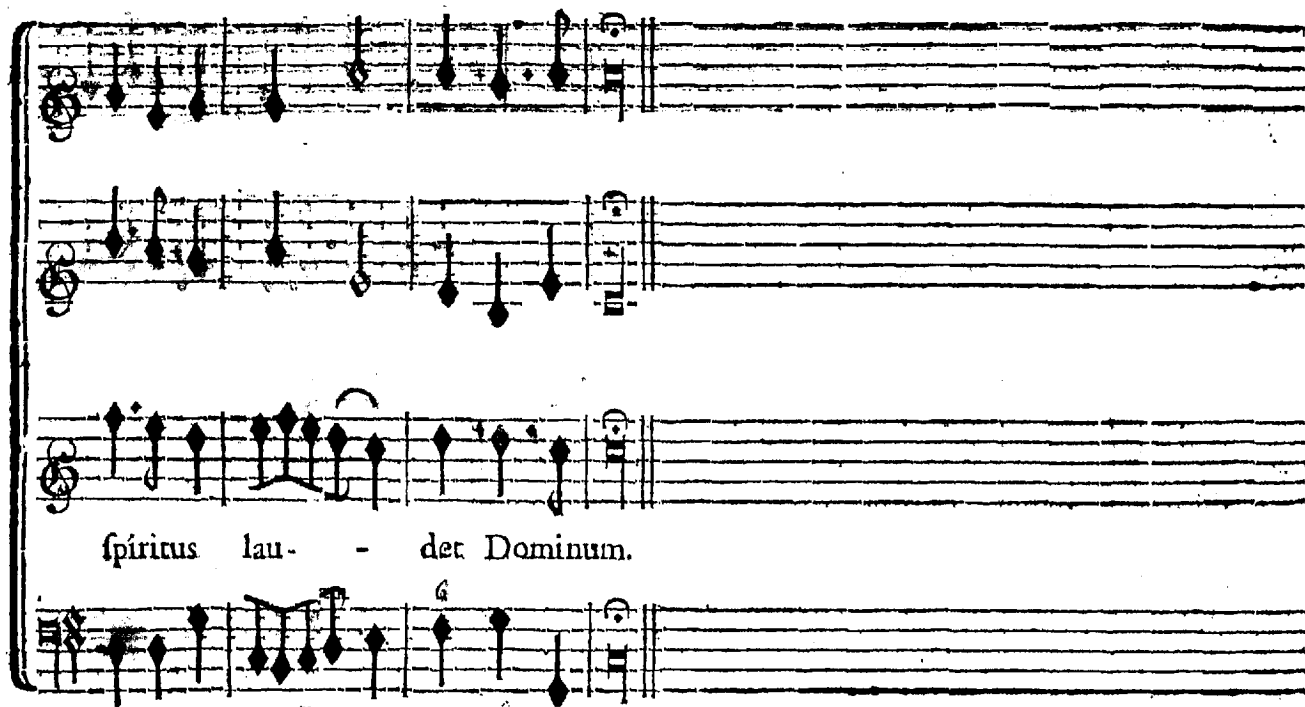
Figured bass notation: 6 \* \* 6 6 \* 6 \* 6 \* 5

omnis spiritus lau- det Dominum. omnis

Figured bass notation: 6 7 5



## I. MOTET A VOIX SEULE ET II. D. DE VIOLONS,



spiritus lau - det Dominum.



## II. MOTET A VOIX SEULE, ET DEUX DESSUS DE VIOLONS.

## ELEVATION.



Gravement.

N.fero. PREMIER DESSUS DE VIOLON.

SECOND DESSUS DE VIOLON.  
HAUTE-CONTRE.

Infere Domine.

BASSUS-CONTINUUS.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains ten measures of music, primarily consisting of eighth and sixteenth notes. The middle staff is a treble clef with a key signature of one sharp, also containing ten measures of music. The bottom staff is a bass clef with a key signature of one sharp, containing ten measures of music. There are some accidentals and slurs throughout the system.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp, containing ten measures of music. The middle staff is a treble clef with a key signature of one sharp, also containing ten measures of music. The bottom staff is a bass clef with a key signature of one sharp, containing ten measures of music. There are some accidentals and slurs throughout the system.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp, containing ten measures of music. The middle staff is a treble clef with a key signature of one sharp, also containing ten measures of music. The bottom staff is a bass clef with a key signature of one sharp, containing ten measures of music. There are some accidentals and slurs throughout the system.

Deux

Deux

Infe-re Domi-ne, Infe-re pectori me-o,



## II. MOTET A VOIX SEULE ET II. D. DE VIOLONS,

Infe- re Domine pectori meo, ruz dilecti- onis af-

fec- tum. Da mihi te dilige- re, non verbo, non lingua, sed

ope re & veri- ta- te. Da mihi te dilige- re,

non verbo, non lingua, sed ope- re & veri tate. fed ope- re

RITOURNELLE.

RITOURNELLE.

& veri- ta- te.

Doux,

Auge in me



## II. MOTET A VOIX SEULE ET II. D. DE VIOLONS,

Doux,

fi- - dem, spem fo- ve, spem fo- ve & defici-

at anima mea, amoris tu- i, transfixa jacu- lis? & defici-

at anima me- a, Amoris tu- i, transfixa jacu- lis?

defici- at anima me- a Amoris tu- i, transfixa jacu-

Gay;

lis?

Quam pul- cher es dilec- te mi! dilec- te mi! Quam



pul-cher es dilecte mi: dilec-te mi:

Quam fu-avis, Quam fu-avis, in de-liciis tu-

Quam fu-avis, Quam fu-avis, in de-liciis tu-

is Quam pul- cher es di- lecte mi! dilec- te mi! Quam pul- cher

es di- lecte mi! dilec- te mi! Accende, ac-

doux.

doux.

cende cor meum di- vinis Charita- tis tuæ flam-



mis. Tu solus, Tu solus Rex me- us, gau-

dium & de-fi-derium me- um,

Accende cor meum, Accende, Accende cor me- um, di-

vinis, di-vi-nis Chari-ta-tis tuæ flam-

mis. Tu folus, Tu folus Rex me-us, gau-dium, gau-

dium & de-fi-derium me-um, gau-dium & defi-



de- rium me- um. Tu solus Rex meus, Tu solus Rex me-

us, gau- dium, gau- dium & de- fi-

de- rium me- um. gau- dium & defi- de- rium

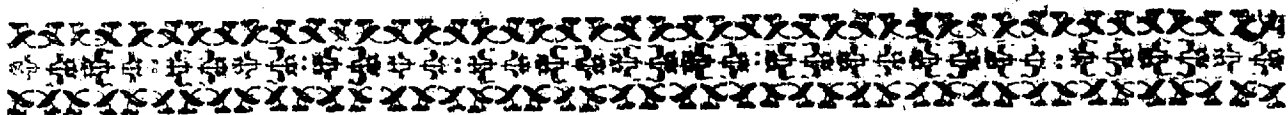
me- um. defi- derium me- um. gau- - dium

76 6 7 7 4 3X X 56

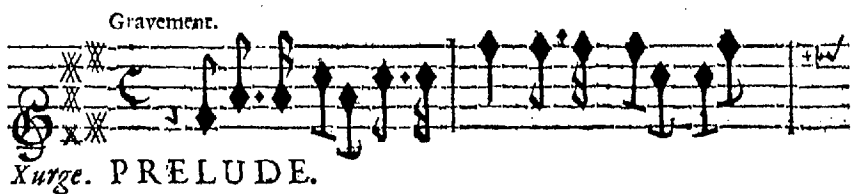
& defi- de- rium me- um. defi- derium me- um.

6 6X 76 6 7 7 6 5X

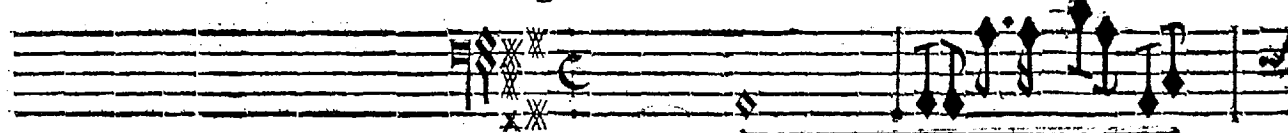




III. MOTET A VOIX SEULE,  
ET DEUX DESSUS DE VIOLONS.



*Exurge Domine.*



BASSUS-CONTINUUS.



doux.

doux.

Exurge, Domine, E-

xurge, Exurge, in adju-torium, in adju-torium mi-hi.

Exurge, Domine, in adju-torium mi-hi. in adju-torium



mi- hi. Exurge, Domine, Exurge, Exurge in adju-torium,

in adju- torium mi- hi.

*Gay.*

Dic animæ meæ salus tua Ego sum?

Dic animæ meæ, animæ meæ salus tua Ego

sum? Dic animæ meæ salus tua Ego sum? salus

tua Ego sum? salus tu- a Ego sum? Dic animæ meæ, animæ meæ salus

tua Ego sum? Dic animæ meæ salus tu- a E- go sum?

tua Ego sum? Dic animæ meæ salus tu- a E- go sum?



Doux.

Non time-

Doux.

bo, millia populi cir- cumdantis me, quoni-

RITOURNELLEE.

RITOURNELLE.

am in te con- fidit anima me- a.

quoniam in te con- fidit anima me- a, quoni-

am in te con- fidit anima me- a.

76

in te, in te con- fidit anima

mea, in te con- fidit anima me- a. Quoni- am in

te con- fidit a- nima me- a, in te, in te confi- dit anima



50 III. MOTET A VOIX SEULE ET II. D. DE VIOLONS,

Gravement.

me-

2.

Gladium evaginent, arcum inten-

6 6 6 6

66\*

dant in

Fort lentement.

me, inten- dant, inten- dant in me,

5 6 2 5

speravi in te, speravi in te, non erubescam.

non, non erubescam, non, non, erubescam, erubescam.

Fortitudo mea & refugium, refugium

meum tu es, speravi in te, speravi in te non e- ru- bef- cam, non, non,

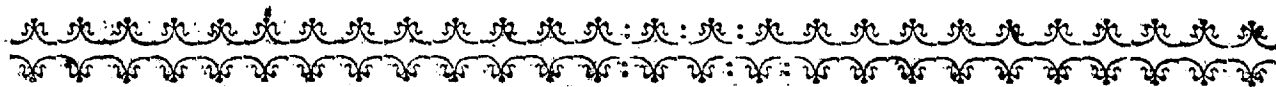
non, non eru- bef- cam, non, non, non, non eru- bef- cam.

speravi in te, non, non erubef- cam, speravi in te, speravi in



te, non eru- bescam, eru- bes- cam, non eru- bes- cam,

non eru- bes- cam.



## I. MOTET A DEUX VOIX.

GRAVEMENT.



*Audabit.* **L** Audabit usque ad mortem, anima mea Domi-

**L** Audabit usque ad mortem, anima mea Domi-

BASSUS-CONTINUUS.

bit usque ad mortem, anima mea Dominum. Lau- da- bit usque ad

num. Laudabit usque ad mortem, anima mea Domi-

mortem, anima me- a Dominum. Psal- lam Deo

num, anima me- a Dominum.

meo, quamdiu fuero: Psal- lam Deo meo, quamdiu, quamdiu fue- ro:

Quoni-

am benigna est super me misericordi- a e- jus, misericordi-

Quoniam benigna est super me, misericordia e- jus.

a c- jus

Quoni-

Quoniam benigna est super me, mi- fericordi- a, mi-

am benigna est super me, mi- fe- ri- cordia, mi- fericordi- a



fericordia e- jus

Lentement.

e- jus. In via pecca- torum, steri lan-

Se- di in con-

guens & suscepit, suscepit me.

fi-lio ini-qui-ra-tis, & e-ripu-it me, & e-

ripu-it me.

Prevenit me in di-e afflic-ti-o-nis meæ, af-

Dum tribu- larer cla-  
fic- ti- o- - - nis me- æ.

mavi ad eum, cla- mavi ad eum, & exaudivit me, cla- ma-

vi ad eum, & exaudivit me, exaudivit me.

O Domine in æ-ternum lauda- bilis,  
Fort le tement  
O Domine in æternum lauda- bilis, omnis ter- ra adoret- te, omnis

O Domine in æternum laudabilis, omnis terra adoret te, O Domine in æternum laudabilis, omnis

ne in æternum laudabilis, omnis terra adoret te, omnis terra adoret te, O Domine in æternum laudabilis, omnis terra adoret

te, a-do-ret te. Et psalmum dicat nomini tuo in sæculum, in sæculum

lum. Et psalmum dicat nomini tuo in sæculum, in sæculum



tuo in sæculum, in sæcu- lum. Et pfalmum dicat

Et pfalmum dicat nomini tuo in sæculum, in sæcu- lum. Et pfalmum

nomini, nomini tuo in sæ- culum,

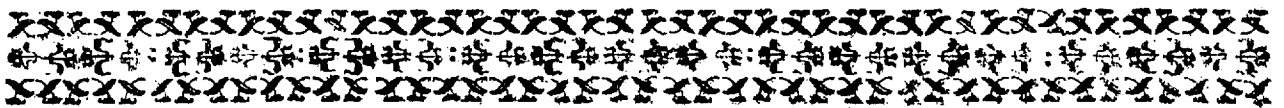
dicat nomini tuo in sæ- culum, pfalmum dicat nomini tuo in

Et pfalmum dicat nomini tuo in sæ- culum, nomini

sæ- culum. Et pfalmum dicat nomini tuo in sæ-

tuo in sæ- culum, pfalmum dicat nomini tuo in sæculum, in sæcu- lum.

culum, in sæculum, pfalmum dicat nomini tuo in sæculum, in sæcu- lum.



## II. MOTET A DEUX VOIX,

## DU PSEAUME XVII.



Ensemble

Iligam, Diligam te Domine forti- rudo

Diligam, Diligam

BASSUS-CONTINUUS.

me- a, forti- tu- do me- a:

te Domine forti- tu- do me- a: Diligam, Diligam te Domi-

43X

Diligam, Diligam te Domine forti- rudo me- a: Diligam

ne forti- tu- do me- a: forti- tu- do me- a:

43X

Diligam te, Domine, Diligam, Diligam te, Domine forti-

tudo me- a, forti- tudo, fortitu- do me- a:  
tu- do me- a, forti- tu- do, fortitu- do me- a:

Diligam, Diligam te, Domine forti- tu- do  
Diligam, Diligam te, Domine, Diligam, Diligam

me- a, forti- tu- do me- a, fortitu- do, fortitu- do me-  
te, Domine forti- tudo me- a, fortitu- do, forti- tudo me-



a: Dominus firmamen- tum me- um & libe-

ra- - - - - tor me- us.

Dominus firma-

men- tum me um, & libe- ra-

Dominus firmamen- tum me- um, & libe- ra-

tor me- us: Dominus firmamen- tum me- um, & li- be-

tor me- us, libera-

ra- tor me- us, libera-

tor me- us

tor me- us.

PREMIER DESSUS. seul.

Deus meus, ad ju- tor meus, & spera- bo, spe-

ra- bo in e- um, Deus meus adju- tor meus

& spera- bo, spera- bo in e- um, De- us meus, adju- tor

## II. MOTET A DEUX VOIX,

meus, adju- tor meus, & spera- bo, spera- bo in e- um,

SECOND DESSUS seul.

& spera- bo in e- um. Protec- tor meus, Protec- tor meus, &

cornu salu- tis meæ, salu- tis me- æ, & suscep- tor, & suscep- tor

me- us. Protec- tor meus, Protec- tor meus, & cornu salu- tis

meæ, salu- tis me- æ, & suscep- tor, & suscep- tor me- us, & suf-

cep- tor me- us, & suscep- tor meus, suscep- tor me- us.



Gay.

Lau- - - dans invo- cabo Domi- num: invocabo Domi-

num: Lau- - - dans invocabo Dominum:

num: Lau- - - dans invocabo Dominum: & ab ini- micis

Lau- - - dans invo- cabo Do- minum: Lau-

meis falvus, fal- vus e- ro. Lau- - - dans in- vo-

- - dans invocabo Dominum: & ab ini- micis meis fal-

cabo Domi- num: invocabo Dominum: & ab ini- micis

ero, fal- vus, falvus e- ro. & ab ini- micis meis fal-  
meis fal- - vus ero, falvus e- ro. & ab

vus ero, fal- vus, falvus e- ro.  
ini- micis meis fal- - vus ero, falvus e- ro, & ab ini- micis

& ab ini- micis meis fal- - vus  
meis fal- - vus ero, falvus e- ro. & ab ini- micis

ero, fal- vus, falvus e- ro, fal- vus, fal- vus;  
meis fal- - vus ero, falvus e- ro, fal- vus;



### III. MOTET A DEUX VOIX.

Gay.

*N Domino.* **IN Domino** gaude-

*In Domino.*

**BASSUS-CONTINUUS.**

bo, & exul- ta- - bo, in Deo Jesu me- o, In Domino

IN Domino gaude- bo,



gaude- bo, & e- xulta- - bo in Deo Je- su me- o, &

& e- xulta- - bo in Deo, in Deo Je- su me- o,

e- xulta- - bo in De- o Je- su me-

& e- xulta- - bo in Deo Je- su me-

o. Letabor, Lata- bor super e- loquia

o. Letabor, Lata- bor super e- loquia tu- a, Letabor, Lata- bor

tua, Lata- bor super e- lo- quia tu-

super e- lo- quia tu-

a. Lata- bor super eloqui-

a tu- a. Memor mira- bilium tuo- rum,

a tu- a. pfallam

pfallam tibi

tibi Deus meus, pfallam tibi Deus me- us, pfallam

Deus meus, Deus meus, pfallam tibi Deus me- us, pfallam

tibi, pfallam tibi, pfallam ti- bi Deus me- us,

ti- bi Deus meus, Deus me- us. Qui- a miseri- cordia

psallam tibi Deus, Deus me- us.

tua, Magna est super me. Magna est, Ma- gna est super me.

Laudans,

Laudans invocavi- te: Quoni- am, vere pius, summe ius- tus, & mi-

Quoni- am, vere pius, summe ius- tus,

se- ri- cors, vere pius, summe ius- tus, & mi-



& mi- fe- ri- cors. vere pius; summe justus, & mi-  
fe- ricors. Quoni- am summe jus- tus, vere pius,

fe- ricors. Salvam fe- cisti animam meam, à perfe-  
summe justus, & mise- ricors. Salvam fe- cisti animam meam, à perfe-

quen- tibus, à perfe- quentibus me. Salvam fe- cisti animam  
quen- tibus, à perfe- quentibus me. Salvam fe- cisti animam

meam, à perfe- quentibus me, perfequen- tibus me,  
meam, à perfequen- tibus me,

à perfequen-ribus, à perfequen-ribus

me. Ide- o gaudebunt, gaude-

bunt, gaudebunt labia mea, cum canta- vero, cum can-

ta- vero ti- bi. Ide- o gaudebunt, gau-



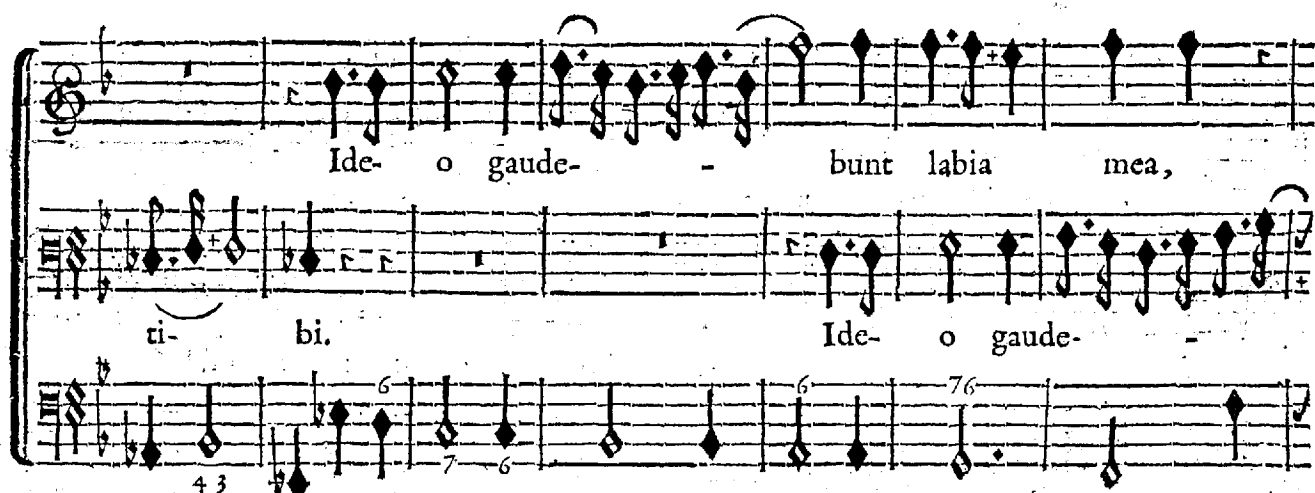
de- - - - bunt,gaudebunt labia

76 6 76 43



mea , cum cantave- ro, cum canta- - - - vero

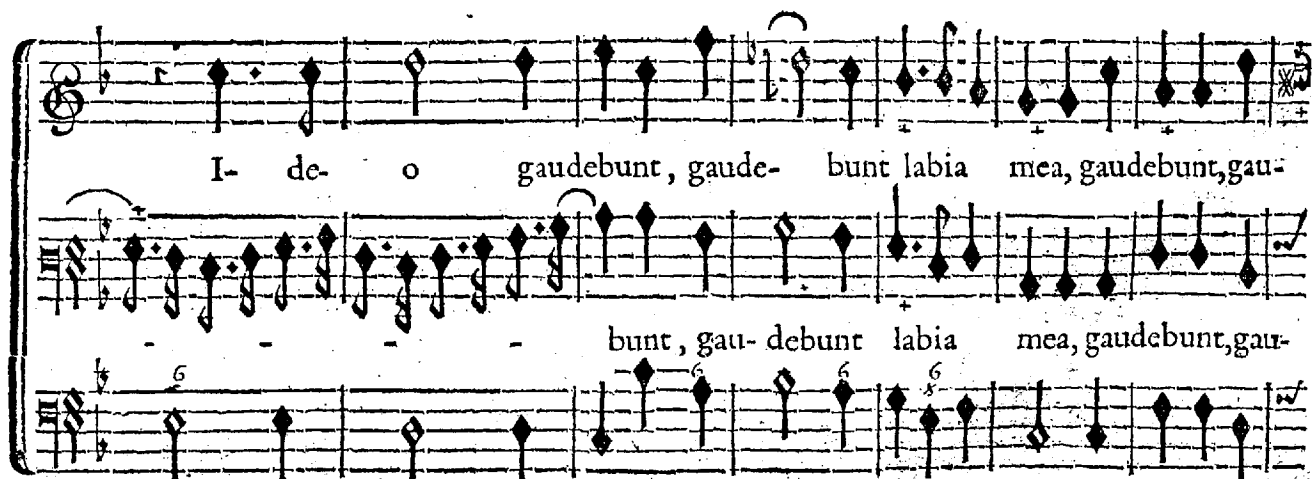
6 6 6 6 6 6



Ide- o gaude- - - bunt labia mea,

ti- bi. Ide- o gaude-

4 3 7 6 76



I- de- o gaudebunt, gaude- bunt labia mea, gaudebunt, gau-

- - - bunt, gau- debunt labia mea, gaudebunt, gau-

6 6 6 6 6 6



debunt labia me- a, cum canta- vero tibi, cum canta-

debunt labia me- a, cum canta- vero tibi, cum canta-

6 6 4 3 6 6

4 98 76

vero ti- bi. Et non ta- cebo die ac nocte, psal-

vero ti- bi.

4 3 6 6 8 6

67 45 6

lere nomini tu- o. Et non ta- cebo die ac nocte,

Et non ta- cebo die ac nocte psal-

6 6 5-4-3 6

psal- lere nomini tu- o.

lere nomini tu- o, non ta- cebo die ac nocte,

6 4 3 6

die ac nocte, psal- lere, psallere nomini tu-

ce- bo die ac nocte, psal- lere nomini tu-

## III. MOTET A DEUX VOIX,

o, psal- lere nomini tuo, nomi- ni tu- o.

o, psal- lere nomini tuo.



## IV. MOTET A DEUX VOIX,

## DU CANTIQUE DES CANTIQUES.

Ota pulchra es a- mica mea,

Tota pulchra es.

## BASSE-CONTINUE.

Tota pulchra es, To- ta pul- chra es.

Tota pulchra es a- mica mea,

Tota pulchra es a- mica mea,

Tota pulchra es To- ta pul- chra es.

To- ta, Tota pul- chra es. To- ta, Tota, pul- chra es. Et

To- ta, Tota pul- chra es. To- ta, Tota pul- chra es.

macula non est in te. Favus dis- tillans la- bia tu- a.

O. dor unguen- torum tu-

Mel, & lac, sub lingua tua.



## IV. MOTET A DEUX VOIX,

orum, super omnia a-roma-ta.

Tota pulchra es

Tota pulchra es, To-ta pul-chra es.

a-mica mea, Tota pulchra es

To-ta, Tota pul-chra es. To-ta, Tota

a-mica mea, To-ta, Tota pul-chra es. To-ta, Tota

pul-chra es. Jam enim hiems transiit, imber abiit, imber abiit

pul-chra es.

& recef- cit.

Flo- res appa- ru- e- runt in terra nos-

Ficus protulit

tra. Vox turturis au- dita est. Vox turturis audi- ta est.

grof fos fu- os. Vineæ florentes dederunt o- do- rem

fu um. Vineæ floren- res dederunt o- dorem, dede- runt o-

## IV. MOTET A DEUX VOIX,

do-rem fu-um. dede-runt o-do-rem fu-um.

Surge

Surge propera, amica mea, formosa

propera, amica mea, co-lumba mea,

mea, & veni, veni, veni veni. Surge propera amica mea,

& veni, veni, veni, veni, columba

formosa mea, & veni, veni, veni, ve-ni. veni, veni de Libano,

mea, & veni, veni, veni, ve-ni.

veni Co-ronabe-ris,      veni Coro-naberis.

Veni, veni de Libano,

Veni, veni de Libano,

veni Co-ronabe-ris, veni Co-ronabe-ris, Veni,

Veni, veni Co-ronabe-ris. Veni, veni de Libano,

veni de Libano, veni Co-ronabe-ris. Veni, veni de

Veni, veni Corona-bis. Veni, veni Libano, Veni, veni, veni, veni Coro-nabe-ris. Veni, veni,



veni, veni, veni Co-rona-be-ris. Veni, veni de Li-ba-no,

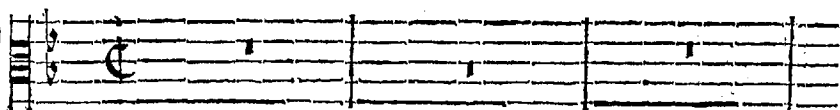
Corona-beris. Veni,

veni, veni, ve-ni Co-ro-na-beris. Veni, veni, veni de Li-bano,

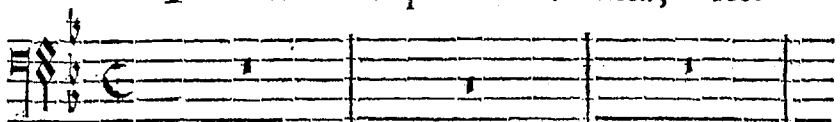
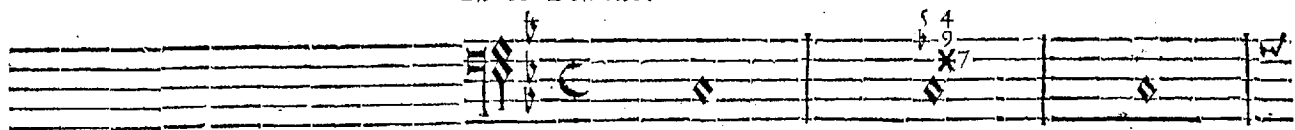
veni, veni, veni de Li-ba-

no, Veni, ve-ni Corona-beris. Veni, veni, veni Corona-beris. beris. Veni, ve-ni Corona-beris. Veni, veni, veni Corona-beris.

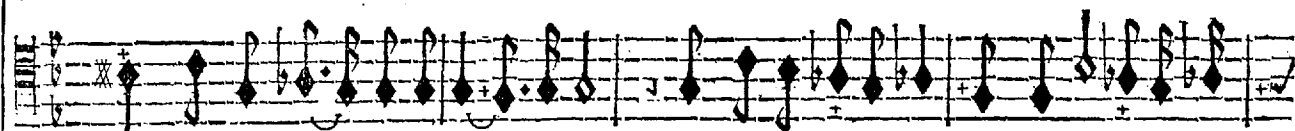
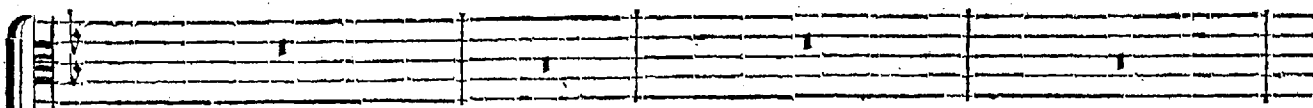
## I. MOTET A TROIS VOIX.

*In te Domine.*

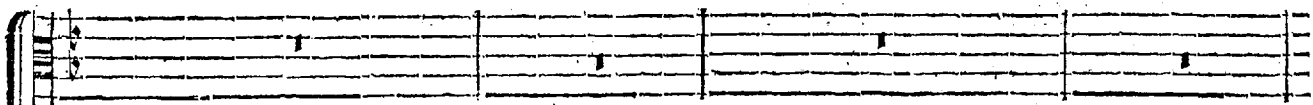
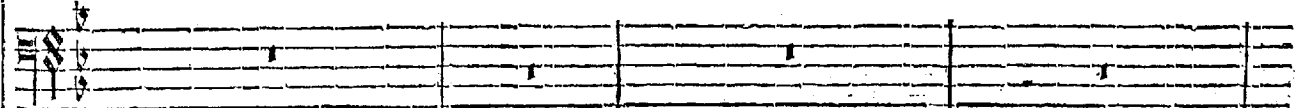
IN te Domine spes unica mea, secu-

*In te Domine.*

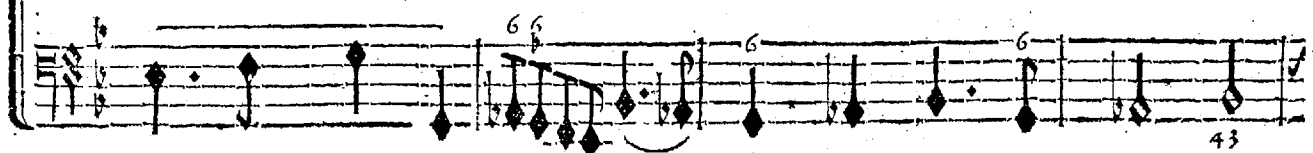
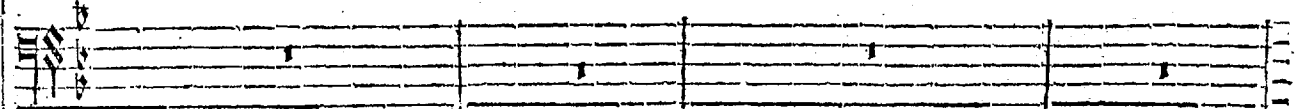
BASSUS-CONTINUUS.



rum cordis me- i refu- gium, In tribu- lati- o- ne sola- ti-



um, Fons bonita- tis, Tor- - rens æternæ volupta-



## I. MOTET A TROIS VOIX,

IN te Domine spes unica mea, secu- rum cordis mei refu- gium, tis,

In tribulati- one fola- rium, Fons bonita- tis,

Tor-rens æternæ volupta- tis, In te Domi- In te Domine spes unica mea, secu-

ne spes unica mea, securum cordis mei re-fugium, securum cordis mei re-

rum cordis mei re-fugi-um, cordis mei refu-gium, securum cordis me-

In re Domine spes unica mea, securum cordis mei re-

fu-gium, cordis me-i refu-gi-um. In tribulati-one so-

i, cordis me-i re-fu-gi-um.

fugium, cordis mei refugi-um. In tribulati-one sola-ti-um. In

la-ti-um, sola-tium. In tribulati-one sola-tium.

In tribulati-one sola-ti-um, sola-tium. Fons

tribulati-one sola-tium, fo-lati-um, fo-la-ti-um.



bonita- tis, Tor- - rens æter- - næ volupta-

Fons bonitatis, Tor- - rens æternæ, æ- tis.

ternæ volupta- tis. Fons boni- tatis, Tor-

rens æternæ volupta- tis. Tor- - rens æ-

rens æternæ volupta- tis. Tor- rens æ-

rens æternæ volupta- tis. Tor- - rens æ- ter- næ, æ-

76

ternæ volupta- tis.

ternæ volupta- tis.

ternæ volupta- tis. Ad te sunt gressus mei, Pa- ter, Pater misericor- di-

76

æ, Plene chari- tatis exi- mia. Plene clarita-

6 7 43

56

Respice vota in te confiden-

*Fort. lentement.*

Respice vota in te confiden- tis, confi- den-

tis exi- mii- a.

tis, in te confi- den- tis. Respice vota in te confiden-

tis, in te confidentis. Respice vota in te confi- den- tis, in

Respice vota in te con- fiden- tis, confi- den- tis. Respice

tis, confiden- tis. Majestatem tu- am implo-

re confi- dentis, confi- den- tis.

vota in te con- fi- den- tis. Majestatem tu- am im- plo- ran-

ran- tis, implo- ran- tis, im- ploran- tis, implo-  
 Majes- tatem tuam implo- ran- tis, imploran- tis,  
 tis, implo- ran- tis. Majes- tatem tu- am

ran- tis, imploran- tis, Ut post hujus vitæ e- xilium  
 imploran- tis, im- ploran- tis.  
 imploran- tis, imploran- tis.

non confundatur in æter- num.  
 Ut post hujus vitæ e- xilium non confun-



Ut post hujus vitæ exilium, non confundatur in  
 datur in æternum. Ut post hujus vitæ exilium, non confundatur in

æternum. Ut post hujus vitæ exilium, non confundatur in  
 æternum. Ut post hujus vitæ exilium, non confundatur in  
 Gay  
 Ut post hujus vitæ exilium; non, non confundatur in

æternum. Ut post hujus vitæ exilium,  
 æternum. Ut post hujus vitæ exilium, non confundatur, non confundatur,  
 æternum. non, non, non confundatur, non confundatur, non confundatur

non confun- datur in æter- num. non, non confundatur in æ- ter- num.

da- - tur in æter- num. non, non confundatur in æter- num. Ut post

da- - tur in æ- ter- num. non, non confundatur in æ- ter- num.

hujus vitæ e- xilium, non confun- da- - tur in æter-

Ut post hujus vitæ e- xilium, non confunda- - tur in æter-

num.

## I. MOTET A TROIS VOIX,

num. Ut post hujus vitæ e- xilium, non confun- datur in æ- ter-

Ut post hujus vitæ e- xilium, non confun- da- tur in æ- ter-

Ut post hujus vitæ e- xilium, non confun- da- tur in æ- ter-

num. non, non confunda- tur, non, non confundatur in

num. non, non confun da- tur, non, non confundatur in

num. non, non confun- da- tur, non, non confundatur in

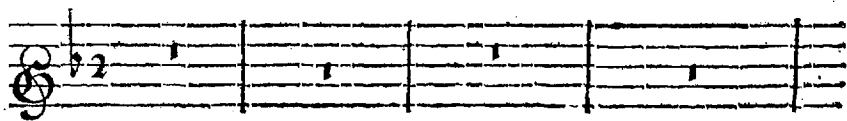
æter- num.

æter- num.

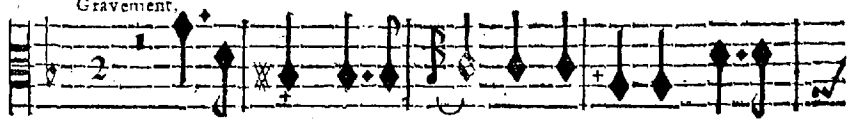
æter- num.

322332222333322323322:323333333333322333

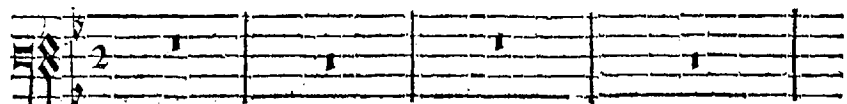
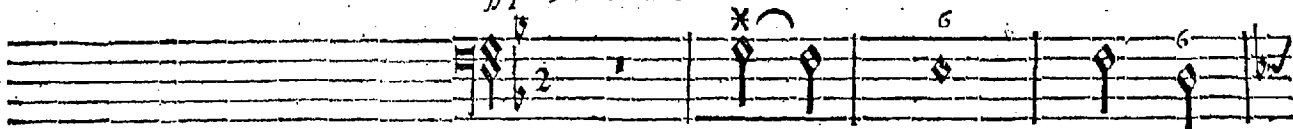
## II. MOTET A TROIS VOIX.

*Disipa, Domine.*

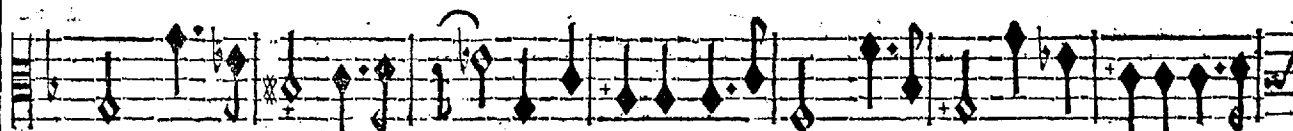
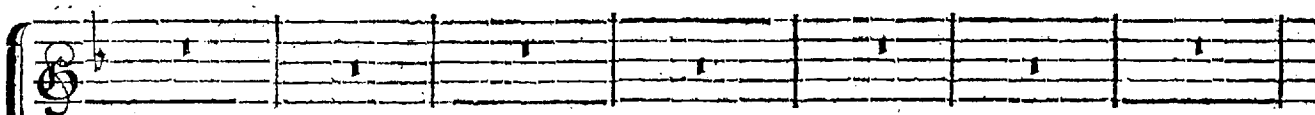
Gravement.



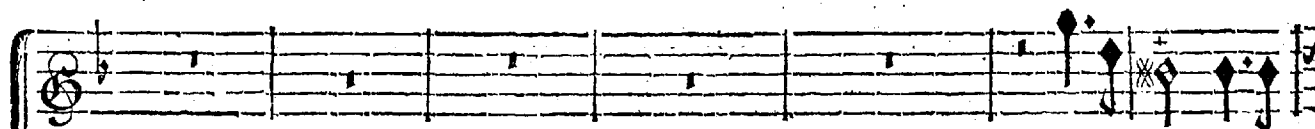
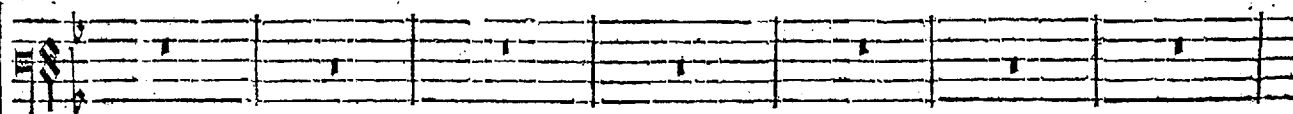
Disi- pa, Domine, mentis meæ tene-

*Disipa, Domine.*

BASSUS-CONTINUUS.



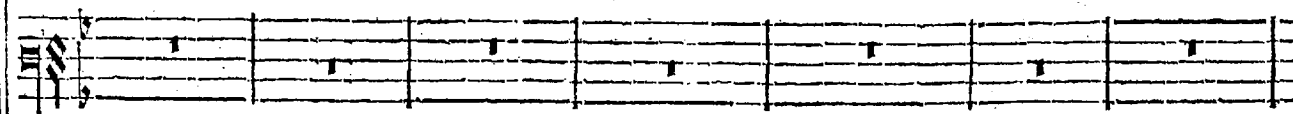
bras. Disi- pa, Domine, mentis meæ tenebras. Disi- pa, mentis meæ tene-



Disi- pa, Domi-



bras. Disipa, Domine, Disi- pa mentis me- æ tene- bras.





ne, mentis meæ tenebras. mentis meæ tenebras. Diffi- pa, Domine, mentis Diffi- pa, Domine, Diffi- pa mentis

pa, Domine, mentis meæ tenebras. Diffi- pa mentis meæ tenebras. Diffi- pa, Domine, mentis meæ, mentis meæ tenebras. Diffi- pa, Diffi- pa, Domine,

bras. mentis meæ, Diffi- pa, Domine, mentis meæ tenebras. Infun- bras. Diffi- pa, Diffi- pa, Domine, mentis meæ tenebras. men- tis meæ tenebras.

de animæ meæ, clari- tatis tuæ ra- di- os. In-

fun- de animæ meæ, clari- tatis tuæ ra- dios. Infun-  
In- funde

Infun- de animæ meæ, clari- tatis tuæ ra- di- os. In-  
de animæ meæ, clari- tatis tuæ ra- dios. Infunde animæ

funde clarita- tis tuæ ra- dios.

animæ meæ, clarita- tis tuæ ra- dios.

meæ, clarita- tis tuæ ra- dios. Quibus

Gravement.

tota perfu- fa, amabi- lis majes- tatis tuæ vide- at de- co-

Quibus tota per- fu- fa, perfu- fa,

Quibus tota perfu- fa, amabi- lis majes-

rem. amabi- lis majes- tatis tu-

amabi- lis majestatis tu- æ. amabi- lis, amabi- lis majes- tatis tu-  
 ta- tis tuæ, amabi- lis majes- tatis tu- æ vide- at, vide-  
 æ, amabi- lis majes- tatis tu- æ vide- at de- co-  
 6 68 6 \*+ 987 76

A musical score for a two-part setting of a Latin hymn. The top part is for a soprano voice, and the bottom part is for a basso continuo. The key signature is one sharp (F#), and the time signature is 3/2. The lyrics are written below the notes. The score is divided into measures by vertical bar lines. The lyrics are: "veni, rex iudee, decore, decore, at decorem, vide at decorem. Medere malis corpori". The music features various note values, including minims, crotchets, and quavers, as well as rests and accidentals. The basso continuo part includes figured bass notation (numbers 6, 7, 6, 4, 4, 3, 6) indicating the harmonic structure.

meo, lethale vulnus in-figenti- bus. Ut ele- vara mens mea ad



## IL MOTET A TROIS VOIX,

te, læ- ra, læ- ra, læta te defi- deret, læ-

Te defide- ratum pos- si- de-  
ra, læta te defide- rer.

*Lentement.*  
Te defide- ratum possi- deat, Te defide-

at, defide- ratum possi- de- at.

Te defide- ratum possi- de- at.

ratum possi- deat, possi- deat. In rui possessi- o-

In tui  
 ne in æ- ter- num qui- escat, qui- ef- cat.  
 posses- si- o- ne in æ- ter- num qui- ef- cat.  
 In æ- ter-  
 In æ-  
 In æ- ter- num quief- cat, In æ- ter-  
 num quief- cat, In æ-  
 ternum quief- cat. In æternum qui-

The musical score is written for voice and piano. It consists of several systems of staves. The voice part is written in a single line with a treble clef. The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. The key signature has one flat (B-flat). The tempo and meter are not explicitly stated, but the notation suggests a moderate, steady pace. The lyrics are in Latin and are placed below the voice staff. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. There are also some performance instructions like '6' and '3x' written below the piano part.



in æ-ter-num qui-ef-cat.

cat, in æ-ter-num qui-efcat, qui-ef-cat.

num qui-ef-cat.

6 4 3

## III. MOTET A TROIS VOIX.

DU PSEAUME LXXXIII. 84.



Lentement.

Uam di-lecta taber-na-cula

Quam di-lecta taber-na-cula

Quam dilecta.

BASSUS-CONTINUUS.

tua Domine virtu-tum! Quam di-lecta taber-na-cula

tua Domine virtu-tum! Quam di-lecta taber-na-cula

Quam di-lecta, Quam di-lecta, taber-

6 5 3 6





me- a. concupif- cit & de- ficit anima me- a, a- nima

mea in atria Do- mini.

concupif- cit & de- ficit anima me- a,

concupif- cit & de- ficit anima me- a, anima mea,

defi- cit anima mea, in atria Do- mini. defi- cit anima

concupif- cit & de- ficit anima  
 defi- cit in a- tria Do- mini. concu- pif- cit &  
 me- a in atria Do- mini. de-

me- a, anima mea, defi- cit in atria  
 de- ficit anima mea, defi- cit, defi- cit in atria  
 ficit, defi- cit anima mea, anima mea in atri- a

Do- mini. concu- pifcit & de- ficit anima mea, in atria Do- mi-  
 Do- mini. concu- pifcit & deficit a- nima me- a in atria Lo- mi-  
 Do- mini. concupif- cit & de- ficit anima mea, in atria Do- mi-

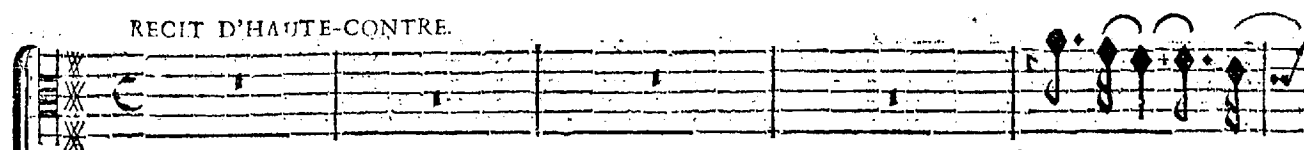
ni. concupif- cit & deficit, concu. piscit & de- ficit, defi-  
 ni. concupif- cit & deficit ani- ma mea, concu- pis- cit &  
 ni. anima me- a, concu- pis- cit & defi-  
 6 5 6 5 6 5

cit, in atria Domini, anima mea, anima mea,  
 defi- cit, & defi- cit, concupif- cit & defi- cit, concu-  
 cit in atria Do- mini. concupif- cit & defi- cit, concu-  
 6 7 5 7 5 6 7 5 6 7 5

concupif- cit & deficit anima mea, in atria Domi- ni.  
 pis- cit & de- fi- cit anima mea, in atria Do- mini.  
 pis- cit & de- ficit, anima me- a, in atria Domi- ni.  
 76 6 6 6 6 7



RECIT D'HAUTE-CONTRE.

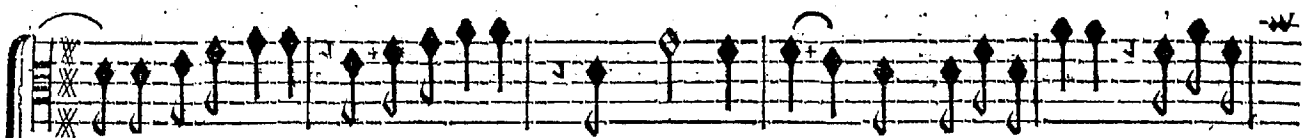


Cor me- um,

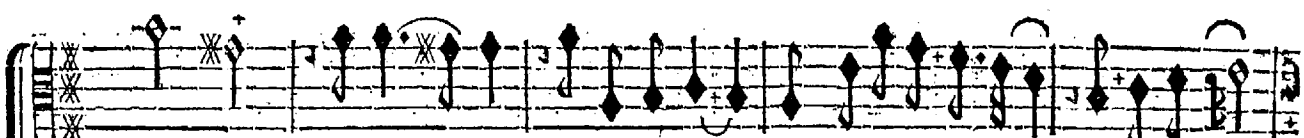
GAY. 6



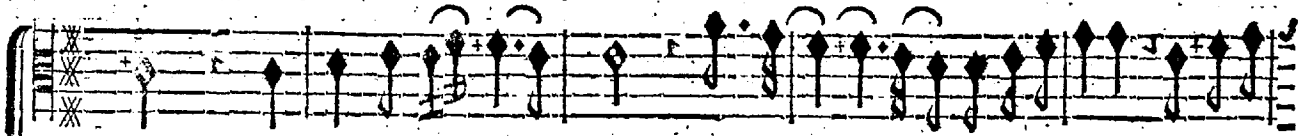
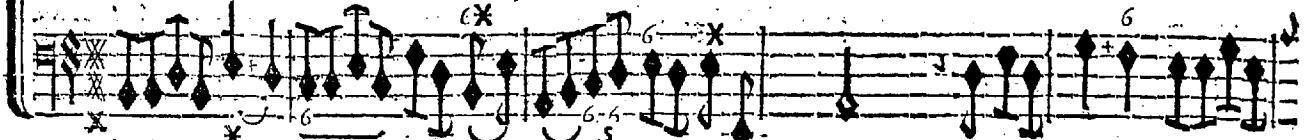
BASSUS-CONTINUUS.



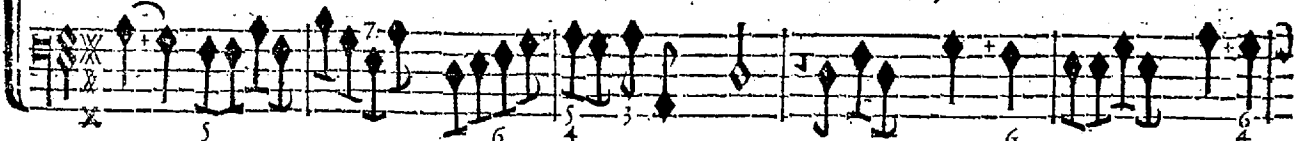
&amp; caro mea exultaverunt in Deum vi- vum. exultaverunt, exulta-



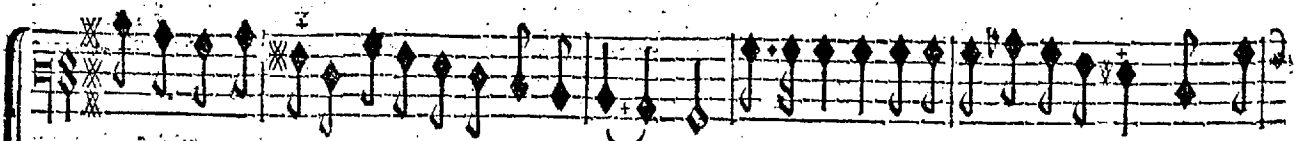
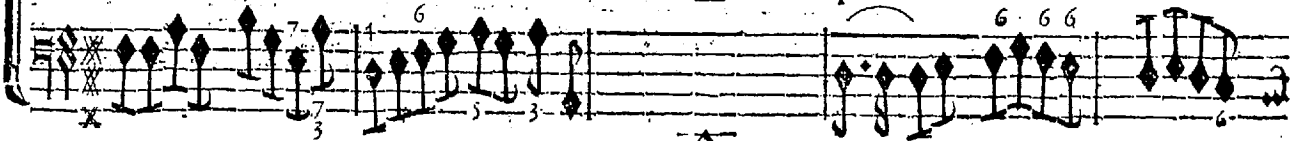
ve- runt in De- um, in Deum vi- vum. exultaverunt in Deum vi-



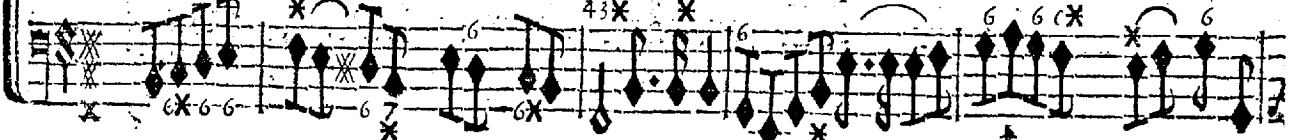
vum. in Deum vi- - vum. Cor me- um, &amp; caro mea exulta-



verunt in De- um vi- vum. Etenim passer invenit sibi domum: &amp;



turtur nidum sibi, ubi ponat pullos fu- os. Etenim passer invenit sibi domum: &amp;



BASSE-TAILLE.

turtur nidum sibi, ubi ponat pullos suos. Etenim passer invenit sibi

domum: & turtur nidum sibi, ubi ponat pullos suos. & turtur nidum

## HAUTE-TAILLE. Lentement.

sibi, ubi ponat pullos suos. Alta-ria tua Domine virtu-

tum: Rex meus, & Deus meus. & Deus me-

us. Alta-ria tua Domine virtutum: Rex meus,

& Deus meus. & Deus meus. Rex meus, & Deus

me- us. Alta- ria tua Domine virtu- tum: Rex me-

- us, & De- us me- us. Rex me- us, & De- us me-

Gay.  
BE- ati qui habitant, qui habi- tant in domo tua, Do- mi-  
us. BE- ati, Be- ati qui habitant in domo tua, Do- mi-  
BE- ati qui habitant in domo tua, Do- mi-

BASSUS-CONTINUUS.

ne: in sæcula sæcu- lorum lauda- bunt, lau- da- bunt re.  
ne: in sæcu-  
ne:

in faeu-  
la faeculorum lauda- bunt, lau- da- bunt te. in faeu-  
in faecula faeu-

la faeu- lorum lauda- bunt, lauda- bunt te. in faecula faeu-  
la faeu- lorum lauda- bunt, lau- da- bunt te. in faecula faeu-  
lorum lauda- bunt, laudabunt, lauda- bunt te.

lorum, in faecula faeculorum lauda- bunt, lauda- bunt te.  
lorum, in faecula faeculorum lauda- bunt, lau- da- bunt te.  
in faeu-



lauda- bunt, lau- da- bunt te. in sæcula sæcu-

lorum lauda- bunt, lau- da- bunt te. in sæcula sæcu-

lorum lauda- bunt, lauda- bunt te: in sæcula sæcu-

da- bunt, laudabunt, lauda- bunt te. in sæcu- la sæcu- lorum lau-

lorum lauda- bunt, lauda- bunt, lau- da bunt

lorum lauda- bunt, lauda- bunt, lauda- bunt

da- bunt, lauda- bunt, lauda- bunt

te. in sæcu- la sæcu- lorum lauda- bunt, lauda-

te. in sæcu- la sæcu- lorum lauda- bunt, lauda-

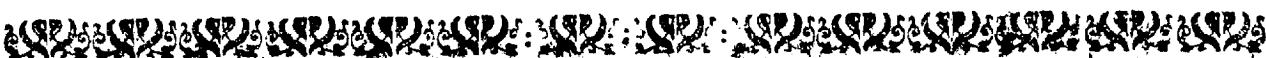
te. in sæcu- la sæcu- lorum lauda- bunt, lau-

bunt, lau- da- bunt te. lauda- bunt, lau- da- bunt te.

bunt, lau- da- bunt te. lauda- bunt, lauda- bunt te.

dabunt, lau- da- bunt te. lauda- bunt, lauda- bunt te.

F I N.




# T A B L E

## DU PREMIER LIVRE

### DES MOTETS DE M. CAMPRA.

#### MOTETS A VOIX SEULE.

I. MOTET.	 Aratum cor meum Deus. <i>Dessus.</i>	<i>page</i> 1
II.	O sacrum convivium. <i>D.</i>	6
III.	Quemadmodum desiderat cervus ad fontes aquarum. <i>D.</i>	10
IV.	Salve Regina, Mater misericordiae. <i>D.</i>	18
V.	Laudate Dominum in sanctis ejus. <i>D. Avec deux Violons.</i>	22
VI.	Infer Domine pectori meo. <i>Haute-Contre. Avec deux Violons.</i>	30
VII.	Exurge, Domine, in adjutorium mihi. <i>Basse. Avec deux Violons.</i>	42

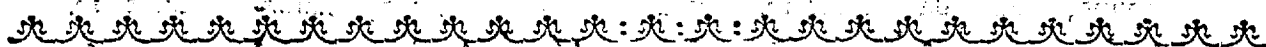
#### MOTETS A DEUX.

VIII.	Laudabit usque ad mortem. <i>deux Dessus.</i>	54
IX.	Diligam te Domine fortitudo mea. <i>deux D.</i>	60
X.	In Domino gaudebo. <i>Dessus &amp; Basse.</i>	67
XI.	Tota pulchra es amica mea. <i>deux Dessus.</i>	76

#### MOTETS A TROIS.

XII.	In te Domine spes unica mea. <i>Haute-Contre, Taille, &amp; Basse.</i>	83
XIII.	Dissipa, Domine. <i>H. C. &amp; B.</i>	93
XIV.	Quam dilecta tabernacula tua Domine virtutum. <i>H. T. &amp; B.</i>	101

F I N.



## EXTRAIT DU PRIVILEGE.

**P**AR Lettres Patentes du Roy données à Arras l'onzième jour du mois de May, l'An de Grace 1673. Signées LOUIS: & plus bas, Par le Roy, COLBERT; Scellées du grand Sceau de cire jaune: Verifiées & Registrées en Parlement le 15. Avril 1678. Confirmées par Arrests contradictoires du Conseil Privé du Roy, des 30. Septembre 1694. & 8. Aoust 1696. Il est permis à Christophe Ballard, seul Imprimeur du Roy pour la Musique, d'Imprimer, faire Imprimer, Vendre & Distribuer toute sorte de Musique, tant Vocale qu'Instrumentale, de tous Auteurs: Faisant deffenses à toutes autres personnes de quelque condition & qualité qu'elles soient, d'entreprendre ou faire entreprendre ladite Impression de Musique, ni autre chose concernant icelle, en aucun lieu de ce Royaume, Terres & Seigneuries de son obeissance, nonobstant toutes Lettres à ce contraires; ni mesme de Tailler ni Fondre aucuns Caracteres de Musique, sans le congé & permission dudit Ballard, à peine de confiscation desdits Caracteres & Impressions, & de six mille livres d'amende, ainsi qu'il est plus au amplement déclaré esdites Lettres: Sadite Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou fin desdits Livres imprimez, foy soit ajoutée comme à l'Original.

